Art 4170-001  Advanced Figure Painting

Class Day(s) :  Tuesday, Thursday  
Class Time(s) :  12:20-3:20  
Class Location :  RM. 342  
Class Attribute :  
Instructor :  John Erickson  
Office Location :  ART 363 (mailbox in ART 161)  
Office Phone :  801-585-5076  
Office Hours :  By appointment  
E-Mail :  joe1@utah.edu  

Prerequisite(s) :  "C-" or better in ART 3110  
Course Fee :  $00.00  (included in tuition)  

COURSE DESCRIPTION
This course is a deep exploration into the Color, Value, Composition, and Structure of The Human Figure. The live model is used to explore the form, space, and light via a multi media process. Perspective, Cubic Space, Topography, and Light Logic are emphasized as the plastic means of expression. Anatomical analysis will deconstruct typical problems and allow for unprecedented visual surprises to support traditional Western European easel painting conventions.

COURSE OBJECTIVES
THE STUDENT WILL GAIN THE ABILITY TO CONCEPTUALIZE AND EXECUTE THE COMPONENTS OF THE FIGURE INTO AN ORGANIZED PICTORIAL STAMENT. UNDERLYING CONCEPTS OF DESIGN, FORM, AND SPACE THAT RANGE FROM RENAISSANCE TO MODERN WILL BE EXPLORED.

CONTENT OVERVIEW

TEXT / READING LIST (INCLUDES COURSE MATERIALS)
AUTHUR STERN’S “HOW TO SEE COLOR AND PAINT IT”
I HAVE MANY OTHER SUGGESTED TEXT THAT I WILL EXPLOR AND MAKE AVAILABLE DURING THE COURSE OF THE SEMESTER.

ADVANCED CRITERIA AND OBJECTIVES
A GREATER RESPONSIBILITY IN REGARD TO FORM AND CONTENT WILL BE ASKED OF THE ADVANCED FIGURE PAINTING STUDENTS. EASEL PAINTING AS A RELATIVE CULTURAL ASSUMPTION BASED WESTERN EUROPEAN ACADEMIES WILL BE CALLED INTO RELATIVITY. IRONY, Cliché, Appropriation, Narrative, AND Metaphor will be discussed as the advance student becomes aware of his or her issues. RIGOROUS RENFORCEMENT OF
TRADITIONAL SKILLS WILL CREATE TENSION BETWEEN THE KNOWN AND THE UNKNOWN AS THE STUDENT SEARCHES FOR UNIQUE SOLUTIONS TO THE TIMELESS PROBLEMS OF FIGURE PAINTING.

SUPPLIES LIST

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Oil, Acrylic, Latex, Sharpie and Collage a variety of brushes will be use at various times during the semester.  
These materials an their inherent natures will be discussed and implemented via demonstration.  
Due to the specific nature of each materials use, I will clarify this supply list in the actual demo rather than here in the supply list

Masonite and Canvas will be the predominate supports.  
Methods of framing and presentation will also be discussed.  
Advanced students may be asked to use materials that contribute to the conceptual continuity of a specific form and content problem.

TEACHING AND LEARNING

Most sessions will feature one or more demonstrations by the instructor, then move on to extended, hands-on practice by the students, during which the instructor will circulate, offering one-on-one assistance. The majority of the studio exercises will center on the particular concept we are studying that week. Ex. Week 1 “The Eye” Weekly homework, requiring student to use the same concepts as in class problems, will gradually solidify and strengthen the skills presented in lecture skills. Several times throughout each class period, we will pause to critique work. These group sessions, to which each student is expected to contribute, help the novice apply concepts and try out new vocabulary while assessing the work of others. The instructor will augment studio lessons by regularly showing the work of students both past and present.

EVALUATION METHODS

All students are required to come to class prepared with materials/tools, and participate in assignments, discussions and critiques. Grades will reflect the effort you apply to the course and your basic understanding of the principles taught during each section. With an emphasis on creatively utilizing a broad range of formal and conceptual strategizes, technical execution and exploring new ideas and directions that your work takes you.

GRADE SCALE OR POINTS SCALE

Grading is based on attendance, work produced in and out of class, and participation in group discussions and critique.

Evaluation Procedures: Final grade for this course will be determined according to the
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following:

• Timely completion of studio projects that fulfill course criteria.
• Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork the strategies identified in each assignment. As you develop each studio project, it is strongly advised that you discuss the elements of your piece with me to aid in your education and development of your artistic practice.
• Studio projects are to be presented for critique in a completed and finished state.
• Quality of the technical execution.
• Challenge piece presents to the student.
• Cohesive verbal presentation of studio artworks during critique.
• Completing all reading assignments prior to the scheduled discussion and, self-motivated and energetic participation in those discussions.
• Active participation in all group critiques of studio projects.
• Active participation in all class discussions and technical demonstrations.
• Adherence to the Attendance Policy for the course as outlined in a subsequent section of this syllabus.
• Responsible studio behavior as outlined in a subsequent section of this syllabus.

• Grade Equivalents
  A=Excellent- Expansive investigation of ideas and excellent composition. All assignments completed on time and executed well. Insightful contributions to class discussions and critiques.
  B= Good- Substantial investigation of ideas with good composition and good craftsmanship. All assignments completed on time, insightful contributions to critiques and class discussion.
  C= Fair- Problems with attendance, effort and quality.
  D= Poor- Two or more late projects, limited investigation of ideas, poor craftsmanship, incoherent compositions, minimal contribution to critiques, may have more than 4 absences.
  E= Failure- Course failure due to minimal idea development, poor craftsmanship, incoherent compositions, lack of participation, late assignments, may have more than 6 absences.

GRADING RUBRIC
A 4.0 grading scale will be used for each project. This allows for a highly nuanced communication to be used with each student. For example the difference between a 3.6 and a 3.4 can be used as a teaching device to enhance and adjust the students cognitive process. The cumulative G.P.A. can be calculated at any time during the semester.

FACILITY USE
Courses that use department equipment must describe expectations for daily cleanup and end of semester disposal of art projects. Students should be aware that the department is unable to store items for students and that prompt pickup of projects and exams.

ADA STATEMENT
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice
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needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

FYI -- this section is to be removed before printing or publication.

Make sure students are aware that arrangements for disability accommodations should be discussed at the beginning of the semester. Other items such as part of the Student Code or an accommodations policy statement are left to the discretion of the instructor.
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**WEEKLY CALENDAR OR SCHEDULE OF TOPICS**

**Side / Dark Side**
Red-grounded panel with grey light side. Shadows are inherent in the red ground. The figure is simplified with two shapes.

**Phase 2  Broken Stroke Development**
Small adductive strokes begin to activate the simple two-value substructure. The five elements of light and shade begin to arrive. Simultaneous contrast is discussed. Color becomes most powerful when values are the same (example: Albers and Itten).

**Phase 1  Expanded Pallet**
Primaries and secondaries are used to create optical grays ala Seurat.

**Phase 2  Latex (Five Grays)**
Pre-mixed pallet in Tupperware containers facilitates a high velocity painterly approach.

**Phase 3  Expanded Latex Pallet**
Primaries and secondaries begin to accompany the five grey limited pallet. A “Colorist” approach is discussed.

**Phase 4  Tweek-a-ralia**
Oil paint in complimentary pairs is used to refine and focus the latex substructure. Duality and resolution are discussed.

**Phase  The Profile**
The production of a flat shape profile of the model will introduce the student to the concepts of Protraction, point vector, and triangulation. Information.

**Phase 5  Final Painting**
Your interpretation